

PAINTING
WITH
WHITE-LEAD

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with

WHITE-LEAD



SINCE early Colonial times, pure white-lead has been used for painting. It was the standard paint material in those days and is still the standard today. Professional painters the country over mix their paint from white-lead.

White-lead is hydrated basic carbonate of lead—a fine, white pigment obtained by chemical process from metallic lead. As sold in paint stores, it is in paste form—that is mixed with a percentage of pure linseed oil.

When more linseed oil is added to the paste, together with turpentine and drier, gloss paint for outside work is produced. If flattening oil is mixed into the paste white-lead, flat paint for interior use is made. White paint results in either case. This may be readily colored as desired.

Dutch Boy white-lead is sold in two forms—as a fairly stout paste and as a soft paste. The only difference between the two pastes is that the latter, called Dutch Boy soft paste white-lead, has mixed into it a little more linseed oil than the former and therefore may be thinned into paint more quickly. Both are pure “lead in oil,” containing white-lead and linseed oil—nothing else.

MERITS OF “LEAD” PAINT

Pure white-lead paint is noted for its remarkable durability and unexcelled protective qualities. It gives a tough, highly weather-resistant coating which retains its good appearance over a long period. The film, furthermore, remains elastic. A white-lead film, because of its elasticity, is not subject to cracking and scaling. It stays unbroken, smooth and even. When repainting time comes around, there is no old, scaly paint to be burned or scraped off—a job which sometimes costs almost as much as the actual painting itself. The price per gallon of pure white-lead is always reasonable. In fact, this paint generally figures

out low in per-gallon cost. But, even if its price by the gallon were high, it would still be the best buy you could make considering its great hiding power and long life. Fewer gallons are required with pure white-lead paint to cover a given surface. And you can depend upon it to protect your property years longer.

DUTCH BOY PAINT MATERIALS

Dutch Boy white-lead, obtainable at leading paint and hardware stores and used by skilled painters everywhere, comes in 100 pound kegs and 50, 25 and 12½ pound pails; also five and one pound tins.

Dutch Boy linseed oil and Dutch Boy flatting oil are sold in sealed cans—one and five gallons. Flatting oil is available in quart containers.

HOW MUCH PAINT?

The type of surface being painted has an important bearing on the quantity of paint needed. Porous wood, for instance, will take more paint than other wood. Much depends, too, upon how well the paint is brushed out. On the average, however, it is safe to estimate that one gallon of pure white-lead paint will be required for every 600 square feet of surface, one coat.

Three coats should always be applied to a surface which has never before been painted—a thin priming coat and two heavier coats. Two coats are sufficient for repainting. It is false economy to try to get along with two coats on new work. A third coat makes the job last twice as long.

MIXING GLOSS PAINT

To mix gloss paint, such as is used for practically all exterior work, proceed as follows:

1. Put the white-lead into a pail large enough to hold three times the amount called for by the formule.
2. With a paddle, stir in, *a little at a time*, just enough linseed oil to make a fairly soft paste.
3. If paint is to be tinted, stir in colors-in-oil, first thinning them to paint consistency with linseed oil.
4. Stir in drier, then remainder of linseed oil and finally the turpentine.
5. Mix thoroughly and strain paint through a double thickness of cheesecloth.

Each of the following gloss paint formulas will make about one gallon of paint.

REPAINTING OUTSIDE WOOD

<i>Ingredients</i>	<i>1st Coat</i>	<i>2nd Coat</i>
Dutch Boy white-lead	15 lbs.	15 lbs.
*Pure raw linseed oil	2 $\frac{1}{4}$ pts.	4 pts.
Pure turpentine	2 $\frac{1}{4}$ pts.	$\frac{1}{8}$ pt.
Pure drier	$\frac{1}{8}$ pt.	$\frac{1}{8}$ pt.

The above formulas are for the regular heavy paste white-lead. If soft paste is used add about a pint less linseed oil than given above.

NEW OUTSIDE WOOD

In the case of unpainted wood, first prime with paint mixed of 10 pounds white-lead, 4 pints raw linseed oil*, 2 pints turpentine, $\frac{1}{8}$ pint drier. Then apply the two coats given above, reducing the amounts of turpentine and oil in the first formula from 2 $\frac{1}{4}$ to 2 pints.

If soft paste is used add about a half pint less linseed oil than the amount given above.

MIXING FLAT PAINT

The steps necessary in mixing flat paint for exterior plaster surfaces and woodwork are substantially the same as those given under "Mixing Gloss Paint" except that, instead of linseed oil, flatting oil is used and no turpentine or drier is required.

This formula, as well as those for priming plaster and wood, will make about one gallon of paint.

REPAINTING INSIDE PLASTER

<i>Ingredients</i>	<i>1st and 2nd Coats</i>
†Dutch Boy white-lead	20 lbs.
Dutch Boy flatting oil	4 pts.

NEW PLASTER

If the plaster has never before been painted apply a priming coat mixed on the basis of 10 pounds white-lead†, 5 pints pure *boiled* linseed oil, $\frac{3}{4}$ pint turpentine. Follow with two coats of flat paint, using the formula for repainting plaster.

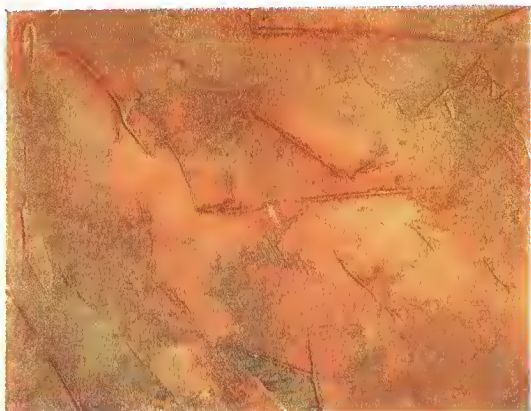
* Pure boiled linseed oil may be used, if desired, and will give satisfactory results. In this case omit drier from the formula.

† Note: The regular heavy paste white-lead is to be preferred for flat effects on inside work because of the higher oil content of soft paste.



SPONGE MOTTLE

An idea of this finish may be gathered from the above printed sample. The effect is produced by using a sponge to apply a coat of tinted paint over a previously applied and dry coat of another color.



PLASTIC PAINT

One of the many textures obtainable with lead and oil plastic paint, mentioned in this folder.

Note the modified relief in this reproduction.



THE SPONGE MOTTLE FINISH

A good example of this adaptable finish as an all-over wall treatment. It can just as effectively be used in panels and, by selecting suitable colors, in almost any room of the house.

TINTING THE PAINT

The quantities of colors-in-oil required to produce the various colors shown in this folder are given below. Colors-in-oil may be purchased, either in tubes or cans, at the store where you buy the white-lead. As colors-in-oil of different brands vary in strength, the formulas are necessarily approximate. It is best, therefore, to add colors-in-oil gradually in tinting paint, making frequent comparisons with the sample being matched. White-lead added to tinted paint will lighten the color. More tinting material will deepen it.

COLOR FORMULAS

(Based on tinting 100 lbs. of Dutch Boy white-lead. Reduce quantities of colors-in-oil proportionately for smaller amounts of white-lead.)

- 1—1 lb. french ochre.
- 5—4 oz. lampblack; 8 oz. medium chrome yellow; 6 oz. medium chrome green.
- 7—1 lb. lampblack; 1 lb. chinese blue.
- 8—1 lb. lampblack; 1 lb. chinese blue; 5 lbs. medium chrome green.
- 10—1 lb. medium chrome yellow; 2 lbs. french ochre.
- 11—2 oz. lampblack.
- 12—2 oz. lampblack; 2 oz. venetian red.
- 14—35 lbs. french ochre.
- 15—35 lbs. french ochre; 1 lb. lampblack; 2 lbs. venetian red.
- 20—8 oz. medium chrome yellow; 2 oz. medium chrome green; 1 oz. lampblack.
- 21—8 oz. lampblack.
- 22—2½ lbs. medium chrome yellow.
- 23—2½ lbs. medium chrome yellow; 12 oz. lampblack.
- 28—1 oz. lampblack; 1 lb. french ochre; 3 oz. medium chrome yellow.
- 709—100 lbs. venetian red; 40 lbs. indian red; no white-lead.
- 35—4 oz. medium chrome yellow.
- 35—4 oz. venetian red; 2 oz. medium chrome yellow.
- 37—4 oz. venetian red; 2 oz. medium chrome yellow; 1 oz. lampblack.
- 38—8 oz. medium chrome yellow.
- 39—8 oz. medium chrome yellow; 1½ oz. medium chrome green.
- 40—8 oz. medium chrome yellow; 1½ oz. medium chrome green; 1 oz. lampblack.
- 42—1 oz. chinese blue; 4 oz. medium chrome green.
- 45—9 oz. french ochre; 2 oz. lampblack; 1 oz. venetian red.
- 46—6 lbs. french ochre.
- 48—6 lbs. french ochre; 1½ oz. lampblack; 3 oz. venetian red.
- 52—½ oz. chinese blue; 1 oz. medium chrome green.
- 54—1 oz. lampblack.

PAINTING INSIDE WOOD

When interior wood is being painted for the first time, it should receive a priming coat mixed on the basis of 10 pounds white-lead†, 2½ pints raw linseed oil*, 2½ pints turpentine, ¼ pint drier. Then finish with two coats of paint, using the formula specified for repainting inside plaster as the second coat and as a final coat one based on 20 pounds of white-lead†, 3 pints of flatting oil and 1 pint of pale varnish (suitable for enamel). If the wood has been painted before omit the priming coat.

PLASTIC PAINT

Dutch Boy white-lead, combined with whiting and Dutch Boy flatting oil, makes an ideal plastic paint. This type of plastic paint produces a wall finish of modified texture (see color reproduction of sample in this folder) which is in keeping with the trend away from excessively rough surfaces.

It is made with materials that are stocked by every paint dealer and has the additional advantages of being relatively low in cost as well as easy to apply. Moreover the finish, like all white-lead and flatting oil effects, is of high quality, can be washed readily and is extremely durable.

White-lead and oil plastic paint is mixed according to the following formula, only one coat being used: 100 pounds Dutch Boy white-lead (heavy paste), 22 pounds dry whiting, 1½ gallons Dutch Boy flatting oil, 1 gill drier.

First break up or thin the white-lead with 3 quarts or half the flatting oil specified. Do the same with the whiting. Then combine both mixtures and stir in the drier. The resulting paint, although heavy, will brush out with comparative ease after which it may be textured.

The paint may be tinted prior to its application or have colors-in-oil worked into it while it is still wet on the wall. It sets up overnight. New plaster walls should be primed in the usual way before the coat of plastic paint is applied.

* See note on previous page.

† See note on previous page.

GLOSS COLORS—*Exterior*



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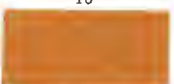
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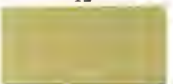
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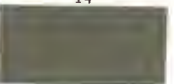
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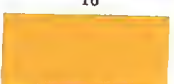
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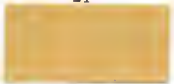
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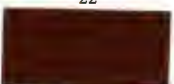
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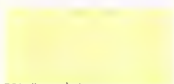


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FLAT COLORS—*Interior*



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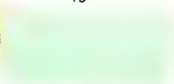
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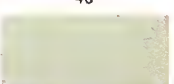
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CHOOSING A PAINTER

An excellent way to choose a painter is to find out what class of work he is doing—who are his customers. If he can refer to satisfactory jobs he has done, he is probably competent and reliable. Another test is to ascertain whether he uses white-lead. The good painter is partial to pure white-lead paint because he knows it gives him an opportunity to do the best work.

ADDITIONAL INFORMATION

If you are interested in receiving detailed information on the subject of decorating with paint, including color schemes for exterior and interior, write for a copy of Booklet F-36. It is filled with useful facts and is profusely illustrated in color.

Complete instructions for painting all types of surfaces are contained in our "Handbook on Painting" which is also free.



NATIONAL LEAD COMPANY

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